

A Portfolio of Musical Compositions

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Declaration

I, Geraint A. Wiggins, declare that the text and music in this portfolio are composed by myself and only myself, unless otherwise stated. I declare that the material here presented is not and has not been presented elsewhere in fulfilment of the requirements for a degree or other qualification.

Geraint A. Wiggins, MA (Cantab.), PhD (Edin.), MIEE, MBCS
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Acknowledgements

There are too many people who have contributed to my arrival at this point to be able to list them all here, but some do require special mention.

My parents, Brian and Dilys Wiggins, always supported my interest in music, and particularly electronic music;

My organ teacher, John March, introduced me to the music of the 20th Century and supported my need to improvise and compose;

My schoolfriend, Andrew Lockyer, introduced me both to the work of E. E. Cummings and to minimalist music;

My colleagues in One Voice performed some of the music here presented and made it live;

Sandy Chenery recorded the countertenor parts of *not even the rain* at short notice and with no complaint—the results of his patience and hard work can be heard on the CD herewith included;

Brighton College, my old school, provided recording space for Sandy's recording;

My friends and colleagues, Jeremy Cull, John Drever, Michael Young, Denis Smalley and the ISMS group, encouraged and stimulated me with much helpful advice and discussion;

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My supervisor, Nigel Osborne, helped me understand what I was doing and gave me the confidence to get on with it;

My partner, Julian Ball, with his quiet, fierce loyalty, helped me keep focused on the light at the end of the tunnel.

Introductory Note on Performance of the Music here included

This portfolio contains three works. The first, *better now*, is realised electronically; it has no score, and the six-channel version included herewith is the definitive performance source. A rendition in 5.1 surround is also included for referential convenience. This should not be used in public performance.

The second and third works, *Four Quartets* and *not even the rain*, respectively, are scored for instrumental ensemble and voice and are intended to be performed as such. The recordings of these two pieces herewith included are synthetic, MIDI-based performances, which are included for the assistance of the score-reader only, because the timbral structure of the music is very important. These recordings should never be used for public performance.

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better now

for MIDI controller, sampler and telephone answering machine

better now

MIDI controller, sampler and telephone answering machine

better now is an electroacoustic rhapsody whose emotional content reflects a period of turmoil in the life of a friend of the composer. The material on which the piece is based is derived exclusively (and with permission) from a 24-second message which he left on the composer's answering machine.

The piece is in two sections, both of which are structured according to the sounds derived from the tape.

The first section, which is fiercely rhythmic and rather aggressive is based on a rhythmic sample which is a massively stretched piece of noise from the motor of the answering machine; that sample is layered up to eight times, at different sample speeds. The rest of the first section's sounds are derived from the voice message itself, deliberately unintelligible, but structured by the order it was originally spoken. The key technique here, in opposition to the rigorously binary-structured rhythmic part, is the idea of playing several copies of the same sample at a time, at slightly different speeds, so that they start in synchrony and then diverge, and, at the same time, form (dissonant) harmonic clusters. The only exception to this approach in the first section is one rising vowel sound, which is used to punctuate and increase tension about half way through. The length of the first section is broadly determined by the length of the message.

The second section is not rhythmic, but has a structure determined (again) by the sampled message, stretched to lengths determined by harmonic ratios, derived from more or less conventional chords. The harmonic and timbral interest in the music then arises from the interaction of the sounds so produced, which are determined by the original message, not the composer.

Both sections, then, have a rather Zen-like, Cagian approach, in that the material is defined by the external source, and that the detailed interaction of sounds and timbres is left to chance, arising from the broad harmonic choices made by the composer. One important aspect of this is that a significant proportion of the musical material is derived from the noise of the answering machine—therefore, noise must be accepted and viewed as part of the listening experience, and not thought of as something to be masked or somehow ignored.

The original version of the piece was in six channels, played from a sampler, the placement of individual sounds throughout the listening space being controlled by computer. The version presented here, however, is mixed down to six channels, so it can be played back without human intervention. This approach, aside from its obvious increased convenience, serves to emphasise the sub-text of the piece: on a narrative level, the piece questions our ability to communicate, especially when that communication is mediated by electronic devices. Ideally, therefore, no-one should be visible, driving the mixing desk, during the performance of the person, to clarify this point further.

Because human intervention is avoided in performance of the piece, no score is given.

Performance

Here, *better now* is supplied in two formats: a six-channel performance version and a 5.1-encoded reference version. The former is for public performance, the latter for the convenience of the reader of this document. The 5.1 version should never be used for public performance.

To perform the piece, copy the six .WAV files from the DVD to a computer with six-channel sound output and appropriate software. Import the files according to their names and the patching of the software to the sound outputs, as shown in Figure 1.

To use the reference version, place the DVD in a 5.1-enabled DVD player with digital output, connected to an appropriate amplifier. Press Play.

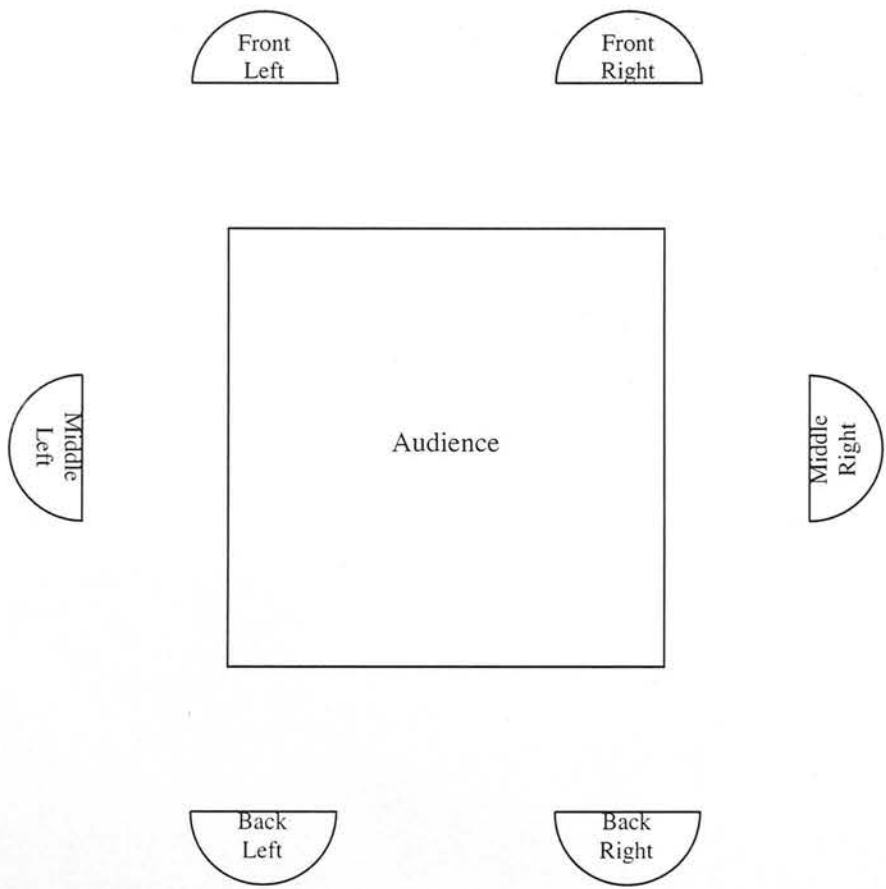


Figure 1: Performance layout for *better now*

Programme Note

better now is an electronic rhapsody telling the story of a friend of mine. All its sounds are derived from a message he left on my answering machine.

The piece questions whether communication via electronic means is actually an advantage to human relationships.

Duration: 21 minutes

Four Quartets
for Triple String Quartet

Four Quartets

Triple String Quartet

Four Quartets is a musical response to the first of T. S. Eliot's *Four Quartets*, *Burnt Norton*. It aims to explore the same themes as the poem: memory, the passage and perception of time, and the contradictions between stillness, movement and stillness which arises from, or in spite of, movement in a causal world.

The structure of the five movements mirrors that of the poem's five sections quite closely, with the music being a fairly direct response to either the imagery or the philosophical argument in the text.

The music uses the three string quartets in ways more akin to electroacoustic sound sources than as traditional musical parts. The three groups are widely spaced, to the left, centre and right, with respect to the audience. This means that, because of the precise synchronisation required by the score, a conductor is necessary. This arrangement is, in fact, one of the direct references to the poem's contradictions: illusions of movement are produced by simply panning and hocketing between instruments in different static groups.

Less direct references are to be found in the extended periods of slow change in the music, juxtaposed with complex, mathematically generated textures, some of which are derived directly and rigorously from the text to which they respond.

The first movement, in rondo form, lays out many of the materials used for the later movements. In particular, it introduces the implicit chordal "melody" figure not heard clearly until the third movement, and only introduced explicitly melodically in the fifth. An important function of the first movement is to introduce the timescale of the piece: it begins extremely slowly, with a slow tempo; later the tempo increases dramatically, but the pace does not. This approach continues throughout the work.

The second movement explores textures produced by the juxtaposition of very closely spaced pitches, and the complex beats and timbres produced as they change. The focus here is on timbre, and, as such, the melodic and harmonic qualities of the movement are deliberately simple. The second section of the movement, after the rhythmic bass line has died away, is derived from exactly the same pitch set as the chorale conclusion of the fourth movement (see below), which was derived in turn from Eliot's words: "at the still point of the turning world".

The third movement explores spatial placement, mostly by "panning" and hocketing. It is the most freely composed of the five movements of the piece. The stanza of the poem to which this movement corresponds is not only the bleakest but also the most meditative, and the music aims to reflect this in its use of sustained, slow change. Against the backdrop of these slowly mutating timbres, the movement includes figures notated from birdsong in Uppsala, Sweden, in June 1991—direct references to birdsong appear throughout Eliot's poem.

The fourth movement reflects Eliot's deep interest in Anglicanism, using deliberate liturgical references and a chorale-like, sustained coda. The majority of the music is de-

rived directly via mathematical functions from the letter sequences in the poem and then manipulated into the presented form by the composer.

The fifth movement has two simple functions: first, to make explicit the implied melody heard in the first and third movements, underlining the connection between it and the chord sequence from which it arises; and, second, to act as a simple coda for the work as a whole. The first of these points is, in a sense, the key to the structure of whole work, making the 'cello solo in the first 40-odd bars a sort of apotheosis ("That which is only living/Can only die"). The closing 'cello notes suggest that they could continue for ever: "Ridiculous the waste sad time/Stretching before and after."

Stage Layout

The quartets and conductor (for this piece is probably unplayable without a conductor) should be laid out as in Figure ?? . The distance between the three string quartets should be enough to be easily audible from the audience position.

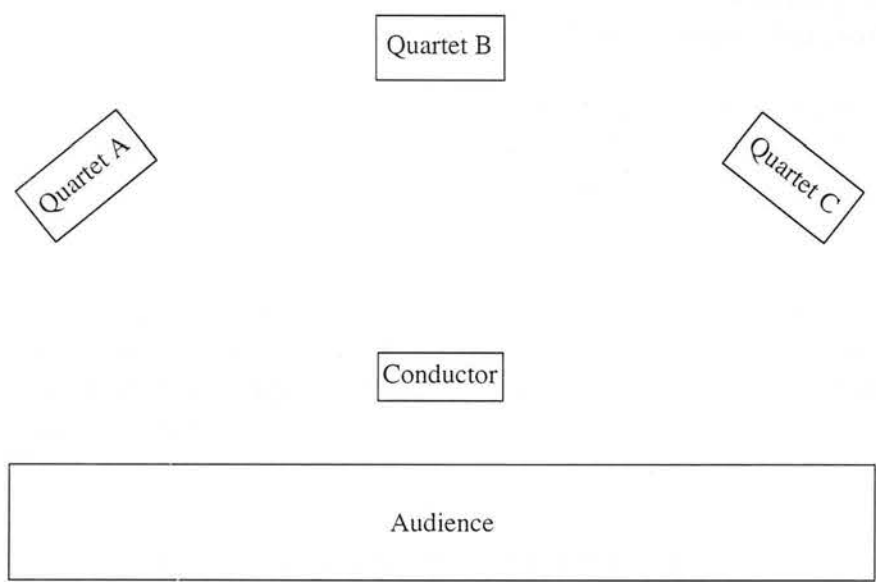


Figure 2: Stage layout for *Four Quartets*

Notation and Intonation

There is no standard notation for music involving very precise pitchbends, portamenti and vibrati of the kind required here. The score is presented using what is, necessarily, a compromise between precision and utility from the point of view of performers.

The score is printed in a quarter-tone notation, based on half-sharps, sharps and three-quarter-sharps, but not using flats. The lack of flats is partly intended to help the performers dissociate the music from tonal contexts: it is conceived in an equal-tempered context, and, while it is possible to perform parts of it tuned as though it were in a key, doing so uncritically will lead to tuning problems. In the second movement particularly, where the beating and other textures produced by detuning are important, attention must be paid to equal-tempered tuning accuracy.

However, it is a feature of the piece that much of the dynamic tuning cannot be notated precisely even at quarter-tone level, because it involves *continuous* change. It is therefore important that the performers think precisely about the rates of change indicated by the glissandi, and exactly what pitch should be played at each point as the glissando proceeds. To help with this, glissandi are notated with pitches accurate to the nearest quarter-tone, where it is possible to do so in standard notation. In the event that such notation is not possible (for example, where the glissando is less than a quarter-tone, or where quarter-tone steps do not correspond with notated beats), no attempt is made to notate other than to mark the glissando itself, to avoid confusion.

The piece occasionally uses non-standard vibrato depth. To denote this, I have used *s.v.* (for *senza vib.*) and *m.v.* (for *con molto vib.*), and a horizontal arrow to show the dynamic in vibrato depth. Where there is no marking, vibrato should be played as usual.

Tempo

This piece is scored throughout for performance in metronomic tempo; tempo dynamics (as perceived by the listener) are written into the score. The fifth movement includes a very extended *accelerando*; it is important that this is smooth, and calibrated according to the stages marked in the score.

Recording

The recording associated with this score is a MIDI realisation for the purposes of study only. It should not be used for public performance.

Programme Note

“Time past and time present are both perhaps present in time future,
and time future contained in time past.” (*T. S. Eliot, Burnt Norton I*)

Duration: 70 minutes

First Movement
“Time present and time past”



A $\text{♩} = 90 \text{ subito}$

21

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c



34

Vln 1a

Vln 2a

Vla a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

50

Vln 1a

Vln 2a

Vla a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

mf

mf

mf

67

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

mf

mf

mf

f

f

f

mf

mf

mf

B

78

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

90

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

ff leggiero

95

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

105

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

108

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 2c

Vla c

ff

mf

f

mf

f

mf

mf

f

mf

mf

111

Vln 1a

Vla a

Vc. a

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

f

mf

mf

mf

f

mf

mf

f

mf

mf

115

Score for measures 115-117. The score is for a string ensemble with parts for Violin 1a, Violin 2a, Viola a, Violoncello a, Violin 1b, Violin 2b, Viola b, Violoncello b, Violin 1c, Violin 2c, Viola c, and Violoncello c. The key signature has one sharp (F#). Measure 115: Violin 1a and 2a have a whole rest. Violoncello a has a half note G2. Violin 1b and 2b have a half note G2. Violoncello b has a half note G2. Violin 1c and 2c have a half note G2. Viola c has a half note G2. Violoncello c has a half note G2. Measure 116: Violin 1a and 2a have a half note G2. Violoncello a has a half note G2. Violin 1b and 2b have a half note G2. Violoncello b has a half note G2. Violin 1c and 2c have a half note G2. Viola c has a half note G2. Violoncello c has a half note G2. Measure 117: Violin 1a and 2a have a half note G2. Violoncello a has a half note G2. Violin 1b and 2b have a half note G2. Violoncello b has a half note G2. Violin 1c and 2c have a half note G2. Viola c has a half note G2. Violoncello c has a half note G2.

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

mf

f

mf

118

Score for measures 118-120. The score is for a string ensemble with parts for Violin 1a, Violin 2a, Viola a, Violoncello a, Violin 1b, Violin 2b, Viola b, Violoncello b, Violin 1c, Violin 2c, Viola c, and Violoncello c. The key signature has one sharp (F#). Measure 118: Violin 1a and 2a have a half note G2. Violoncello a has a half note G2. Violin 1b and 2b have a half note G2. Violoncello b has a half note G2. Violin 1c and 2c have a half note G2. Viola c has a half note G2. Violoncello c has a half note G2. Measure 119: Violin 1a and 2a have a half note G2. Violoncello a has a half note G2. Violin 1b and 2b have a half note G2. Violoncello b has a half note G2. Violin 1c and 2c have a half note G2. Viola c has a half note G2. Violoncello c has a half note G2. Measure 120: Violin 1a and 2a have a half note G2. Violoncello a has a half note G2. Violin 1b and 2b have a half note G2. Violoncello b has a half note G2. Violin 1c and 2c have a half note G2. Viola c has a half note G2. Violoncello c has a half note G2.

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

f

mf

f

121

Violin 1a, Violin 2a, Viola a, Violoncello a, Violin 1b, Violin 2b, Viola b, Violin 1c, Violin 2c, Viola c, Violoncello c

Measures 121-122. The score features a complex orchestral texture. Violin 1a and Violin 2a play rapid sixteenth-note passages. Violin 1b and Violin 2b play sustained chords. Viola a and Viola b play long, sustained notes. Violoncello a and Violoncello c play sustained chords. The dynamic markings are *f* (forte) and *ff* (fortissimo).

123

Violin 1a, Violin 2a, Viola a, Violoncello a, Violin 1b, Violin 2b, Viola b, Violin 1c, Violin 2c, Viola c, Violoncello c

Measures 123-124. The score continues with a complex orchestral texture. Violin 1a and Violin 2a play rapid sixteenth-note passages. Violin 1b and Violin 2b play sustained chords. Viola a and Viola b play long, sustained notes. Violoncello a and Violoncello c play sustained chords. The dynamic markings are *f* (forte), *ff* (fortissimo), and *p* (piano).

125

Score for measures 125-126. The score is for a string ensemble with parts for Violin 1a, Violin 2a, Viola a, Violoncello a, Violin 1b, Violin 2b, Viola b, Violin 1c, Violin 2c, Viola c, and Violoncello c. The key signature has one sharp (F#). Measure 125 features a complex rhythmic pattern with many sixteenth and thirty-second notes, marked with a forte (f) dynamic. Measure 126 continues this pattern with some rests and a fortissimo (ff) dynamic. The Viola and Cello parts have long, sustained notes with a crescendo hairpin.

Vln 1a
Vln 2a
Vla a
Vc. a
Vln 1b
Vln 2b
Vla b
Vln 1c
Vln 2c
Vla c
Vc. c

127

Score for measures 127-128. The score continues with the same string ensemble. Measure 127 features a complex rhythmic pattern with many sixteenth and thirty-second notes, marked with a forte (f) dynamic. Measure 128 continues this pattern with some rests and a fortissimo (ff) dynamic. The Viola and Cello parts have long, sustained notes with a crescendo hairpin.

Vln 1a
Vln 2a
Vla a
Vc. a
Vln 1b
Vln 2b
Vla b
Vln 1c
Vln 2c
Vla c
Vc. c

129

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

131 (8)

C

Vln 2a

Vla a

Vc. a

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

140

Vln 2a

Vla a

Vc. a

Vln 2b

Vc. b

Vln 2c

Vla c

Vc. c

151

Vln 2a

Vla a

Vc. a

Vln 2b

Vc. b

Vln 2c

Vla c

Vc. c

162

Vln 2a

Vla a

Vc. a

Vln 2b

Vc. b

Vln 2c

Vla c

Vc. c

170

Vln 2a

Vc. a

Vln 2b

Vc. b

Vln 2c

Vc. c

mf

mf

mf

D

178

Vln 2a

Vla a

Vc. a

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

f

mf

mf

sempre mp

f

f

f

f

f

184

Violin 1a, Violin 2a, Viola a, Violoncello a, Violin 1b, Violin 2b, Viola b, Violoncello b, Violin 1c, Violin 2c, Viola c, Violoncello c

Measures 184-188. The score features a complex orchestral texture. Violin 1a and Violoncello a have prominent melodic lines with dynamic markings of *f* and *mf*. Violin 2a and Violoncello b play rhythmic patterns. The Viola and Violoncello parts in the lower system provide harmonic support with sustained notes and rhythmic figures. Dynamics range from *f* to *mf*.

189

Violin 1a, Violin 2a, Viola a, Violoncello a, Violin 1b, Violin 2b, Viola b, Violoncello b, Violin 1c, Violin 2c, Viola c, Violoncello c

Measures 189-193. This section continues the orchestral development. Violin 1a and Violoncello a maintain their melodic roles, while Violoncello b and Viola b play more active rhythmic parts. The lower strings (Violin 1c, Violin 2c, Viola c, Violoncello c) provide a steady harmonic foundation. Dynamics include *f*, *mf*, and *mp*.

194

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

E

204

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

215

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

225

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

234

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

244

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

254

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

262

Vln 1a

Vln 2a

Vla a

Vln 1b

Vln 2b

Vla b

Vln 1c

Vln 2c

Vla c

F

272

Vln 1a *f* *leggero*

Vln 2a *f* *leggero* 8va

Vla a

Vln 1b *ff* *leggero*

Vln 2b *mf* *leggero*

Vla b

Vln 1c *f* *leggero*

Vln 2c *f* *leggero*

274

Vln 1a *mf*

Vln 2a (8) *mf*

Vla a

Vln 1b (8) *mf*

Vln 2b *mf*

Vla b *mf*

Vc. b *mf*

Vln 1c *mf*

Vln 2c *mf*

Vla c *mf*

Vc. c *mf*

277

Vln 1a

Vln 2a

Vla a

mf

(8)

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 2c

Vla c

Vc. c

mf

279

Vln 1a

Vln 2a

Vla a

mf

(8)

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 2c

Vla c

Vc. c

mf

[illegible]

283

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vc. c

Vc. d

f

mf

f

mf

mf

p

fff leggiero

mf

mf

mf

The musical score continues from measure 287. It features six staves: Vln 1a, Vln 2a, Vc. a, Vln 1b, Vln 2b, Vla b, Vc. b, Vln 1c, Vln 2c, and Vc. c. The notation includes various dynamics such as *f*, *mf*, and *p*. There are also performance markings like *(S)* above the first violin staff and *[f]* below the second violin staff. The score shows complex rhythmic patterns and melodic lines across the instruments.[illegible]

308

Vln 1a *mf*

Vln 2a *mf*

Vla a *mf*

Vc. a *mf*

Vln 1b *mf*

Vln 2b *mf* (*sempre mf*)

Vla b *mf* (*non decr.*)

Vc. b *mf*

Vln 1c *mf*

Vln 2c *mf*

Vla c *mf*

Vc. c *mf*

318

Vln 1a

Vln 2a

Vla a *mf*

Vc. a

Vln 1b

Vln 2b *mp* *p*

Vla b *mf*

Vc. b *mf*

Vln 1c

Vln 2c

Vla c

Vc. c *mf*

Second Movement
“Garlic and sapphires in the mud”

$\text{♩} = 70$

Violin 1a *fff* aggressive, dirty trill onto the open string (and throughout) *fff*

Violin 2a *fff* aggressive, dirty trill onto the open string (and throughout) *fff*

Viola a *gliss.* *fff*

Violoncello a *gliss.* *fff*

Violin 1b *fff* aggressive, dirty trill onto the open string (and throughout) *fff*

Violin 2b *fff* aggressive, dirty trill onto the open string (and throughout) *fff*

Viola b *fff*

Violoncello b *fff*

Violin 1c *fff* aggressive, dirty trill onto the open string (and throughout) *fff*

Violin 2c *fff* aggressive, dirty trill onto the open string (and throughout) *fff*

Viola c *gliss.* *fff*

Violoncello c *gliss.* *fff*

6

Vln 1a *sempre fff* *fff*

Vln 1b *fff*

Vla a *gliss.*

Vc a *gliss.*

Vln 1b *fff*

Vln 2b *fff*

Vla b *fff*

Vc b *fff*

Vln 1c *fff*

Vln 2c *fff*

Vla c *gliss.*

Vc c *gliss.*

[illegible]

[illegible][illegible]

[illegible]

36

Vln 1a

Vln 1b

Vla a

Vcl a

Vln 1b

Vln 2b

Vla b

Vcl b

Vln 1c

Vln 2c

Vla c

Vcl c

fff

gliss.

m.v.

s.v.

41

Vln 1a

Vln 1b

Vla a

Vc a

Vln 1b

Vln 2b

Vla b

Vc b

Vln 1c

Vln 2c

Vla c

Vc c

gliss.

s.v.

m.v.

fff

3

46

Vln 1a

Vln 1b

Vla a

Vc a

Vln 1b

Vln 2b

Vla b

Vc b

Vln 1c

Vln 2c

Vla c

Vc c

fff

gliss.

This image shows a page of a musical score for a string orchestra, specifically measures 51 through 56. The score is arranged in two systems of staves. The first system (measures 51-55) includes staves for Violins 1a, 1b, 2a, 2b, 1c, 2c, Violas a, b, c, and Cellos a, b, c. The second system (measures 56-60) includes staves for Violins 1a, 1b, 2a, 2b, 1c, 2c, Violas a, b, c, and Cellos a, b, c. The notation includes various musical symbols such as glissandos (gliss.), triplets (3), and dynamic markings (fff). The score is written in a key signature of one sharp (F#) and a common time signature (C). The staves are labeled with their respective instrument names: Vln 1a, Vln 1b, Vla a, Vcl a, Vln 1b, Vln 2b, Vla b, Vcl b, Vln 1c, Vln 2c, Vla c, and Vcl c. The music features a complex arrangement of glissandos and triplets, with some measures showing a change in dynamics from fff to a softer dynamic. The overall style is that of a classical or contemporary orchestral score.

J

62

Vln 1a *fff sempre*

Vla a *gliss.*

Vcl a *gliss.*

Vln 1b

Vla b *fff*

Vcl b *fff* *gliss.*

Vln 1c

Vla c *gliss.*

Vcl c *gliss.*

67

Vln 1a

Vln 1b

Vla a *gliss.*

Vcl a *gliss.*

Vln 1b

Vln 2b

Vla b *fff*

Vcl b *gliss.*

Vln 1c

Vln 2c

Vla c *gliss.*

Vcl c *gliss.*

72

Vln 1a

Vln 1b

Vla a

Vc a

Vln 1b

Vln 2b

Vla b

Vc b

Vln 1c

Vln 2c

Vla c

Vc c

[illegible]

K

82

Vln 1a

Vln 1b

Vla a

Vc a

Vln 1b

Vln 2b

Vla b

Vc b

Vln 1c

Vln 2c

Vla c

Vc c

sempre fff

gliss.

fff

s.v.

m.v.

87

Vln 1a

Vln 1b

Vla a

Vc a

Vln 1b

Vln 2b

Vla b

Vc b

Vln 1c

Vln 2c

Vla c

Vc c

gliss.

fff

s.v.

m.v.

\equiv [illegible]

[illegible]

Musical score for measures 108-111. The score includes parts for Violin I (Vln Ia), Violin II (Vln Ib), Viola (Vc a), Violoncello I (Vcln Ib), Violoncello II (Vcln B), Violin C (Vln Ic), Violin D (Vln 2c), and Viola C (Vc c). The notation features glissandi (gliss.) and dynamic markings such as *p*, *f*, and *pp*. The key signature has one sharp (F#) and the time signature is 7/8.

113

gliss.

Vln 1a

Vln 1b

Vla a

Vc a

f

gliss.

Vln 1b

Vln 1c

Vla b

Vc b

f

gliss.

Vln 1c

Vln 2c

Vla c

Vc c

f

126

Vln Ia

Vla a

Vc a

Vln Ib

Vla b

Vc b

Vln Ic

Vla c

Vc c

139

L

Vln 1a *p*

Vln 1b *p*

Vla a *p*

Vc a *p* *gliss.*

Vln 1b *p*

Vln 2b *p*

Vla b *p*

Vc b *p*

Vln 1c *p*

Vln 2c *p*

Vla c *p*

Vc c *p*

[illegible]

[illegible]

164

Vln 1a

Vln 1b

Vla a

Vc a

Vln 1b

Vln 2b

Vla b

Vc b

Vln 1c

Vln 2c

Vla c

Vc c

pp

mp

gliss.

171

Vln 1a

Vln 1b

Vla a

Vc a

Vln 1b

Vln 2b

Vla b

Vc b

Vln 1c

Vln 2c

Vla c

Vc c

179

Vln 1a

Vln 1b

Vla a

Vc a

Vln 1b

Vln 2b

Vla b

Vc b

Vln 1c

Vln 2c

Vla c

Vc c

[illegible]

[illegible]

[illegible][illegible]

Third Movement
“Here is a place of disaffection”

$\text{♩} = 90$

Violin 1a *sffz*

Violin 2a *sffz* *ff*

Viola a *sffz* *f* *sffz* *sffz* *sffz*

Violoncello a *f* *sffz* *sffz* *sffz* *sffz*

Violin 1b *f* *sffz* *sffz* *sffz* *sffz*

Violin 2b *f* *sffz* *sffz* *sffz* *sffz*

Viola b *sffz* *f* *sffz* *ff* *sffz* *sffz*

Violoncello b *f* *sffz* *sffz* *sffz* *sffz*

Violin 1c *f* *sffz* *sffz* *sffz* *sffz*

Violin 2c *f* *sffz* *sffz* *sffz* *sffz*

Viola c *sffz* *f* *sffz* *sffz* *sffz* *ff* *sffz*

Violoncello c *f* *sffz* *sffz* *sffz* *sffz*

12

Vln 1a *sffz* *f* *ff* *sffz* *sffz*

Vln 2a *ff* *sffz* *f* *sffz* *sffz*

Vla a *sffz* *ff* *sffz* *sffz* *fz* *mf*

Vc. a *sffz* *sffz* *ff* *sffz* *sffz*

Vln 1b *f* *sffz* *ff* *sffz* *sffz*

Vln 2b *sffz* *f* *sffz* *sffz* *sffz*

Vla b *sffz* *ff* *sffz* *sffz* *pp* *f*

Vc. b *sffz* *sffz* *sffz* *sffz* *sffz*

Vln 1c *f* *sffz* *sffz* *sffz* *sffz*

Vln 2c *sffz* *sffz* *sffz* *sffz* *sffz*

Vla c *sffz* *sffz* *sffz* *sffz* *sffz*

Vc. c *f* *sffz* *sffz* *sffz* *sffz*

[illegible]

38

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

sfz

ff

f

0

49

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

63

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

78

Vln 1a

Vln 2a

Vla a

Vc. a

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

90

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

101

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

[illegible]

125

Vln 1a *sffz* *ff* *f* *ff*

Vln 2a *sffz* *f* *ff* *sffz* *ff* *sffz* *ff*

Vla a *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *ff*

Vc. a *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *ff*

Vln 1b *sffz* *sffz* *sffz* *sffz* *f* *sffz* *ff*

Vln 2b *ff* *sffz* *f* *sffz* *sffz* *ff* *sffz*

Vla b *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *ff*

Vc. b *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *ff*

Vln 1c *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *ff*

Vln 2c *ff* *sffz* *f* *sffz* *sffz* *sffz* *ff*

Vla c *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *f*

Vc. c *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *f*

136

Vln 1a *sffz* *f* *fz* *mf*

Vln 2a *sffz* *f* *fz* *mf*

Vla a *sffz* *f* *fz* *mf*

Vc. a *sffz* *f* *fz* *mf*

Vln 1b *sffz* *f* *fz* *mf*

Vln 2b *sffz* *f* *fz* *mf*

Vla b *sffz* *f* *fz* *mf*

Vc. b *sffz* *f* *fz* *mf*

Vln 1c *sffz* *f* *fz* *mf*

Vln 2c *sffz* *f* *fz* *mf*

Vla c *sffz* *f* *fz* *mf*

Vc. c *sffz* *f* *fz* *mf*

145 Q birds

Vln 1a *pp leggiero*

Vln 2a *leggiero pp*

Vla a *pp mf*

Vln 1b *> mf p*

Vln 2b *> mf p*

Vla b *> mf p*

Vln 1c *pp leggiero*

Vln 2c *leggiero pp*

Vla c *mf*

153

Vln 1a *p*

Vln 2a *p*

Vla a *mf*

Vln 1b

Vln 2b

Vla b

Vln 1c *p*

Vln 2c *p*

Vla c

157

Vln 1a

Vln 2a

Vla a

Vln 1b

Vln 2b

Vla b

Vln 1c

Vln 2c

Vla c

mp

mf

mf

mp

mp

[illegible]

163

8va

Vln 1a

Vln 2a

Vla a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

f

f

pp

fff

mf

f

mp

8va

3

167

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

pp

fff

mf

mp

f

p

f

mf

f

f

mf

f

3

3

3

172

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

mf

ff

f

f

f

mf

175

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

f

8va

8va

mp

mf

177

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

179

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 2c

Vla c

Vc. c

This image shows a page of a musical score, likely for a symphony, featuring staves for Violins 1a, 1b, 2a, 2b, Violas, and Cellos. The score is written in a standard musical notation with various notes, rests, and dynamic markings.

The page is divided into three systems of staves, each containing six staves (Violins 1a, 1b, 2a, 2b, Viola, and Cello). The measures are numbered 182, 190, and 195.

Key musical elements include:

- Violins 1a and 1b:** These staves show melodic lines with various note values and rests. In measure 195, there are trills marked with a trill symbol.
- Violins 2a and 2b:** These staves show rhythmic patterns, often with eighth and sixteenth notes.
- Viola:** The Viola part is primarily composed of sustained notes and rests.
- Cello:** The Cello part is primarily composed of sustained notes and rests.
- Dynamics:** The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte).
- Articulation:** There are various articulation marks, including slurs and accents.

The overall structure of the page is organized into measures, with each system of staves corresponding to a specific measure number.

198 (8)

Vln I a

Vln 2 a

Vla a

Vc. a

Vln I b

Vln 2 b

Vla b

Vc. b

Vln I c

Vln 2 c

Vla c

Vc. c

201

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

sempre fff

ff

8va

8va-

sempre fff

ff

8va

8va-

sempre fff

ff

8va

8va-

205

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

208

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

210 (8)

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

212 (8)

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

214 (8)

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

216 (8)

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

217 (8)

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

219 (8)

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

sempre f

8^{va}

222 (8)

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

223

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

sempre f

sempre fff

sfz

S

225

Vln 1a *f leggiero*

Vln 2a *f leggiero* *8va*

Vla a *fz* *ff*

Vln 1b *leggiero* *f*

Vln 2b *f leggiero*

Vla b *fz* *ff*

Vln 1c *leggiero* *f*

Vln 2c *leggiero* *f* *8va*

Vla c *fz* *ff*

227 (8)

Vln 2a

Vla a

Vc. a

Vln 2b

Vla b

Vc. b *mf*

Vln 1c

Vln 2c (8)

Vla c

Vc. c

231

Vc. a *mf* *mf* *mp*

Vc. b *f*

Vc. c *mf* *f*

244

Vc. a

Vc. b

Vc. c

p

mf

p

257

Vla a

Vc. a

Vc. b

Vla c

Vc. c

p

mp

p

268

Vla a

Vc. a

Vla b

Vc. b

Vla c

Vc. c

mf

p

<mf

p

282

Vln 2a

Vla a

Vc. a

Vln 2b

Vla b

Vc. b

Vln 2c

Vla c

Vc. c

mp

p

mf

mf

mp

pp

mf

293

Vln 2a

Vla a

Vc. a

Vln 2b

Vla b

Vc. b

Vln 2c

Vla c

Vc. c

mf

p

mp

310

T

sffz *sffz*

f *f*

sffz moltissimo *sffz* *sffz*

mp *mf* *fff* *f* *sffz*

f *sffz* *sffz*

f *sffz* *ff* *sffz*

f *sffz* *sffz*

mp *sffz moltissimo* *fff* *f* *sffz* *sffz* *sffz*

sffz *f* *sffz* *sffz* *sffz*

[illegible]

339

Vln 1b

Vln 2b

Vla b

Vc. b

don't sharpen this as though it were a leading note

p

Measure 339: Vln 1b (G4), Vln 2b (F#4), Vla b (E4), Vc. b (D3).
Measure 340: Vln 1b (A4), Vln 2b (G#4), Vla b (F#4), Vc. b (E2).
Measure 341: Vln 1b (B4), Vln 2b (A#4), Vla b (G#4), Vc. b (F#2).
Measure 342: Vln 1b (C5), Vln 2b (B#4), Vla b (A#4), Vc. b (G#2).
Measure 343: Vln 1b (D5), Vln 2b (C#5), Vla b (B#4), Vc. b (A#2).
Measure 344: Vln 1b (E5), Vln 2b (D#5), Vla b (C#5), Vc. b (B#2).

Fourth Movement

“Time and the bell have buried the day”

$\text{♩} = 70$

Violin 1a

Violin 2a

Viola a

Violoncello a

Violin 1b

Violin 2b

Viola b

Violoncello b

Violin 1c

Violin 2c

Viola c

Violoncello c

church bell

ffz *p* *ffz* *p*

mp *mf* *mp* *mf*

11

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

f *ff* *ffz* *p* *ffz* *p* *ffz* *p*

gliss. *gliss.* *gliss.* *gliss.*

21

Vln 1a *mp*

Vln 2a *f*

Vla a *ff* *gliss.*

Vc. a *ffz* *p*

Vln 1b *f*

Vln 2b *f*

Vla b *ff* *gliss.*

Vc. b *ffz* *p*

Vln 1c *mp*

Vln 2c *f*

Vla c *ff* *gliss.*

Vc. c *ffz* *p*

31

Vln 1a *gliss.*

Vln 2a *gliss.*

Vla a *ff* *gliss.*

Vc. a *ffz* *p*

Vln 1b *f* *gliss.*

Vln 2b *f* *gliss.*

Vla b *ff* *gliss.*

Vc. b *ffz* *p*

Vln 1c *gliss.*

Vln 2c *gliss.*

Vla c *ff* *gliss.*

Vc. c *ffz* *p*

41

Vln 1a

Vln 2a

Vcl. a

Vln 1b

Vln 2b

Vcl. b

Vln 1c

Vln 2c

Vcl. c

50

Vln 1a

Vln 2a

Vla a

Vcl. a

Vla b

Vcl. b

Vln 1c

Vln 2c

Vla c

Vcl. c

60

Vln 2a

Vla a

Vln 2b

Vla b

Vln 2c

Vla c

68

Vln 2a

Vla a

Vln 2b

Vla b

Vln 2c

Vla c

f *ff* *ff* *f* *fff* *fff*

77

Vln 2a

Vla a

Vln 2b

Vla b

Vln 2c

Vla c

f *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f*

82

Vln 1a

Vln 2a

Vla a

Vln 1b

Vln 2b

Vla b

Vln 1c

Vln 2c

Vla c

gliss. *gliss.* *gliss.* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

V

88 $\text{♩} = 50$

Vln 1a
Vln 2a
Vla a
Vc. a

Vln 1b
Vln 2b
Vla b
Vc. b

Vln 1c
Vln 2c
Vla c
Vc. c

93

Vln 1a
Vln 2a
Vla a
Vc. a

Vln 1b
Vln 2b
Vla b
Vc. b

Vln 1c
Vln 2c
Vla c
Vc. c

W

99

Vln 1a

Vln 1b

Vln 2b

Vla a

Vla b

Vla c

Vc. a

Vc. b

Vc. c

106

Vln 1b

Vln 2b

Vla b

Vc. b

111

Vln 1b

Vln 2b

Vla b

Vc. b

X

117

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

123

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

129

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

Y

135 $\text{♩} = 70$

Vln 1a

Vln 2a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

161 $\text{♩} = 54$ poco a poco rall al *

Vln 1a *mf*

Vln 2a *mf*

Vla a *mf*

Vc. a *mf*

Vln 1b *mf*

Vln 2b *mf*

Vla b *mf*

Vc. b *mf*

Vln 1c *mf*

Vln 2c *mf*

Vla c *mf*

Vc. c *mf*

169 $\text{♩} = 40$ *

Vln 1a *mp*

Vln 2a *mp*

Vla a *mf*

Vc. a *mf*

Vln 1b *mp*

Vln 2b *mp*

Vla b

Vc. b

Vln 1c *mp*

Vln 2c

Vla c *mf*

Vc. c *mf*

\equiv The musical score continues from measure 185. It features three systems of staves. The first system includes Vln 1a, Vln 2a, Vla a, and Vc. a. The second system includes Vln 1b, Vln 2b, Vla b, and Vc. b. The third system includes Vln 1c, Vln 2c, Vla c, and Vc. c. The notation shows various melodic lines with slurs and dynamic markings such as *mp*. Measure numbers 185 through 190 are indicated at the top of each staff column.

[illegible][illegible]

[illegible]

215

Vla a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

[illegible]

Fifth Movement

“Words move, music moves”

$\text{♩} = 45$

Violin 1a *mf* *mf* *sempre mf...*

Violoncello a

Violin 1b *mf*

Violin 2b *mf*

Viola b *mf*

Violoncello b *molto espressivo*
ma in tempo *f*

Violin 1c *mf*

Violoncello c *mf*

BB
poco a poco accelerando... $(\text{♩} = 50)$

12

Vln 1a *S.V.* *m.v.*

Vln 2a *3 3 3*

Vla a *mf*

Vc. a

Vln 1b

Vln 2b

Vla

Vc. b *3 3 3* *f* *f*

Vln 1c *S.V.* *m.v.*

Vla c *mf*

Vc. c

(♩ = 50) *sempre poco a poco accelerando...* (♩ = 55)

Vln 1a
Vln 2a
Vla a
Vc. a
Vln 1b
Vln 2b
Vc. b
Vln 1c
Vln 2c
Vla c
Vc. c

normale

(♩ = 55) *sempre poco a poco accelerando...* (♩ = 59)

Vln 1a
Vln 2a
Vla a
Vc. a
Vln 1b
Vln 2b
Vc. b
Vln 1c
Vln 2c
Vla c
Vc. c

s.v. *m.v. sempre*

(♩ = 64) *sempre poco a poco accelerando...* (♩ = 69)

40

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

normale

ff

f

m.v.

s.v.

46 $(\text{♩} = 69)$ *sempre poco a poco accelerando...* $(\text{♩} = 74)$

Vln Ia

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

51 $(\text{♩} = 74)$ *sempre poco a poco accelerando...* $(\text{♩} = 80)$

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla c

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

56 $\text{♩} = 80$ *sempre poco a poco accelerando...* $\text{♩} = 90$

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

61 **CC** $\text{♩} = 90$ (tempo primo)

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vln 2b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

73 *sffz*

Vln 1a *f* *ff* *sffz* *sffz* *fff*

Vln 2a *ff* *sffz* *sffz* *fff*

Vla a *sffz* *ff* *sffz* *f* *fff*

Vc. a *sffz* *sffz* *ff* *f* *fff*

Vln 1b *sffz* *f* *ff* *fff*

Vln 2b *sffz* *f* *sffz* *fff*

Vla b *sffz* *ff* *sffz* *p* *fff*

Vc. b *sffz* *sffz* *fff*

Vln 1c *sffz* *sffz* *fff*

Vln 2c *sffz* *f* *sffz* *p* *fff*

Vla c *sffz* *fff*

Vc. c *sffz* *f* *fff*

DD

85

Vln 1a *mf*

Vln 2a *mf*

Vla a *mf*

Vc. a *mf*

Vln 1b *p subito* *mf*

Vln 2b *p subito* *mf*

Vla b *p subito* *mf*

Vc. b *p subito* *mf*

Vln 1c *mp* *mf*

Vln 2c *mf*

Vla c *mf*

Vc. c *mf*

102

Vln 1a

Vln 2a

Vla a

Vc. a

Vln 1b

Vla b

Vc. b

Vln 1c

Vln 2c

Vla c

Vc. c

mf

mf

f

mf

f

ff

EE

115

Vln 1a

Vln 2a

Vla a

Vln 1b

Vln 2b

Vla b

Vln 1c

Vln 2c

Vla c

ff leggiero

f

ff

ff leggiero

f

ff

ff leggiero

f

ff

8va

8va

8va

127

Vln 2a

Vla a

Vc. a

Vln 2c

Vla c

Vc. c

mf

mp

ff

p

ff

f

mf

141

p *f*

Vc. a

Vla

Vc. b

Vla c

Vc. c

f *mf*

158

Vc. a

Vc. b

Vc. c

mf

f

(p)

173

Vc. a

Vc. b

Vc. c

mf

p

mf

p

mf

p

mf

p

not even the rain*for large orchestra and three amplified countertenors*

for Julian

not even the rain

large orchestra and three amplified countertenors

not even the rain consists of five songs, each a setting of a separate poem by E. E. Cummings, for three countertenors and large orchestra, including electronics. The poems were chosen simply because the composer has loved them since his teenage years; they are reproduced here in text and on the CD by the kind permission of Mr. George J. Firmage as sole agent of the E. E. Cummings Trust. The music of *not even the rain* builds on the ideas developed in *Four Quartets*, particularly in the use of fuzzily defined rhythm, and a rather “electroacoustic” view of timbre; the aim is to broaden the techniques used there through use of the larger palette of basic timbres available in the orchestra. Generally, but not exclusively, there is a deliberate attempt to use groups of instruments as collective wholes, so, for example, clarinets and vocals very often work together homophonically, enhancing the timbre of the sound source with the harmony at any given point; this is particularly evident in the vocal part of the fifth movement. Particularly important in this approach is *dynamic* timbral change, as produced directly by the two synthesisers, but also constructed in the orchestral parts (for a clear example, see the wind parts of the fourth movement).

It is worth mentioning one aspect of the style used here explicitly: the aim is to make the music serve the words (as opposed to the opposite, which so often happens in modernist settings of Cummings), and this, combined with the relatively limited range of the countertenor, presents a particular challenge to the composer.

A recording is supplied as part of this portfolio for the assistance of the score reader. It is a synthesised, MIDI-driven recording (apart from the vocal parts) and should never be used for public performance.

Electronic Sounds and Amplification

The orchestra includes two synthesisers, one specified as analogue and one as digital. The analogue instrument is used to achieve warm, full textures, while the digital one is used to add a hard, sometimes aggressive edge to the orchestral timbre. Specifications of the sounds used are given below. Electronic sounds are used in four of the five pieces, played live by synthesiser. The two instruments used on the recording were a Cheetah MS6, a MIDI-controlled, rather traditional, analogue synthesiser and a Yamaha TX81Z, a MIDI-controlled digital synthesiser based, like the famous DX7, on Chowning’s Frequency Modulation tone generation system. These two kinds of instrument sound quite different, and no compromise should be made in this piece: it will not do to simulate the analogue sounds on the FM synthesiser, as the effect will be unsatisfactory; the converse would anyway be impossible.

In all cases, the sounds used are dynamic, which means that different lengths of note determine more than just the length of the sound – its development and timbral quality are

affected too. Therefore, it is important that the keyboard players follow the score and the registration of the instruments precisely.

The synthesisers and the vocal amplification should be such that the amplified sound is integrated with the orchestral, and not brought “up front”. As far as possible, spatial placement matching the physical layout, as shown in Figure 3, should be used to increase the impression that amplification is absent. If necessary, the celeste, which plays an important part in several of the songs, may also be amplified.

The actual settings of the synthesisers are shown in Tables 1–6. The figures give the parameter names, the settings for the particular synthesisers used for the present recordings, and, where possible, more general descriptions intended to facilitate the reproduction of the sounds on alternative instruments.

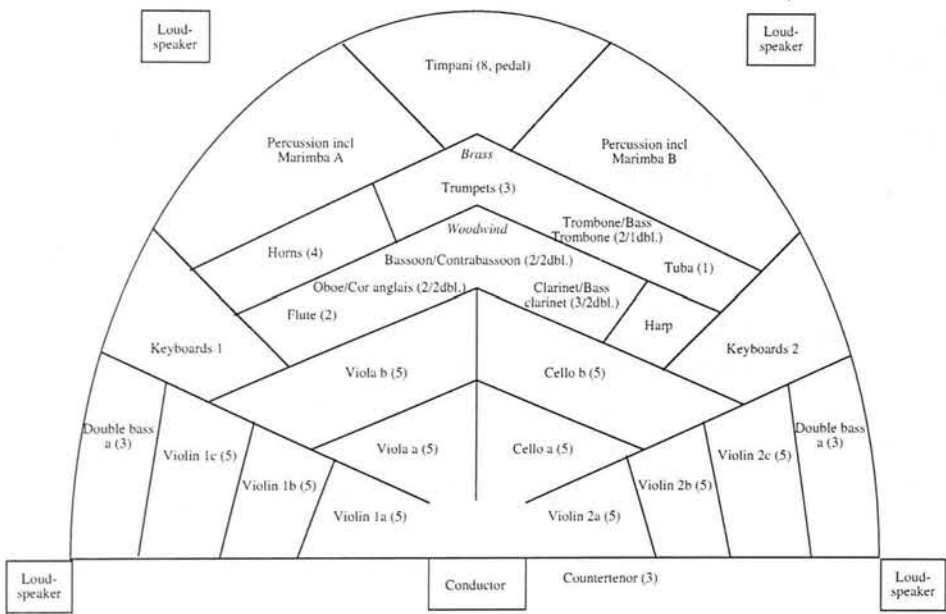


Figure 3: Orchestral Layout for *not even the rain*

Musical Structure

The notion of *weaving* is a good description of the way I have thought about these pieces. There are interwoven concepts throughout the five movements, and the music is conceived texturally rather than harmonically (though tonal harmony is evident throughout). The three

larger songs, 1, 3 and 5, all contain sounds with an evolving, opening dynamic (in terms of frequency spectrum and perceptual impression), starting with the tam-tam and suspended cymbal in 1, and then with these and the synthesisers and more complex orchestration in 3 and 5. The same effect is echoed more subtly in the smaller pieces, with the development of a sub-audible implied bass C, harmonic by harmonic in 2, and the simulation of electronic filter sweeps in the woodwind in 4.

The weaving analogy is appropriate too in that the structure of the three larger songs is akin to appliqué work on a tapestry – as in some Renaissance church music, for example, the background sound proceeds, at times, almost independently of the foreground interest; this is particularly clear in 1 and 5, the latter case being exemplified by rhythmic structures (in pitched percussion) which fade in and out, without any reference at all to continuity.

The two shorter movements have closely related structure, reflecting that of the poems – a brief description of a situation, followed by a “punch line” which puts across the main idea behind the poem. 2 uses references to loss (the Last Post and an Anglican hymn tune normally sung to the words “for those in peril on the sea”) to highlight a rather sinister potential interpretation of the poem: that children are subject to and helpless before the intentions, good or otherwise, of the adult world, while 4 uses material from the *Kyrie* of William Byrd’s Mass in 5 Parts, highlighting the analogy between, on the one hand, the dying mouse and the man, and, on the other, humanity and its gods.

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Programme Note

These five poems have been important to me since I was a teenager. Cummings' magical, mystical, richly ambiguous use of language seems to lend itself well to song. In making these five settings, I have tried to make the music serve the word, rather than the other way round.

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Duration: 31 minutes

Table 2: Cheetah MS6 settings for Mvt 3, sound AS2

Parameter		Value			Description (of setting used here)
Name	No.	Used	Min.	Max.	
Voltage Controlled Oscillator (VCO) A					
Wave shape	11	–	0	2	No effect
Pulse width	12	–	1	15	No effect
Octave	13	–	0	3	No effect
Coarse tune	14	–	-12	12	No effect
LFO depth	15	–	0	63	No effect
EG Depth	16	–	-63	63	No effect
PWM depth	17	–	0	63	No effect
Bend depth	18	–	0	12	No effect
EG select	21	–	1	2	No effect
PWM Select	22	–	0	1	No effect
Bend select	23	–	0	1	No effect
Sync to B	24	–	0	1	No effect
Voltage Controlled Oscillator (VCO) B					
Wave shape	31	3	0	3	White noise
Pulse width	32	–	1	15	No effect
Octave	33	–	0	3	No effect
Course tune	34	–	-12	12	No effect
LFO depth	35	–	0	63	No effect
EG depth	36	–	-63	63	No effect
PWM depth	37	–	0	63	No effect
Bend depth	38	–	0	12	No effect
EG select	41	–	1	2	No effect
PWM select	42	–	0	1	No effect
Bend select	43	–	0	1	No effect
Fine Tune	44	–	-31	31	No effect
Oscillator Mix & Pulse Width Modulation (PWM)					
VCO A/B mix	45	-31	-31	31	VCO B only
EG depth	46	0	-63	63	No EG control of VCO mix
EG select	47	–	1	2	No effect
PWM rate	48	–	0	63	No effect
Voltage Controlled Filter (VCF)					
Cutoff frequency	51	65	0	99	Set the base level of the filter quite high (so that a clear “ssss”, as opposed to just “shhh” is audible in the noise
Resonance	52	30	0	63	Enough resonance to hear the filter sweeps clearly – like spooky wind
LFO depth	53	0	0	63	No LFO control of the filter
EG depth	54	-40	-63	63	Inverted EG control of the filter – just enough to close the filter at the start of the note
Pressure depth	55	0	-63	63	No filter control from keyboard pressure
EG select	56	2	1	2	Use EG 2 to control the filter
Key follow	57	–	0	63	Filter is independent of pitch
Low Frequency Oscillator (LFO)					
Wave shape	61	2	0	3	No effect
Delay	62	8	0	63	No effect
Frequency	63	0	0	63	No effect
VCO control select	64	–	0	1	No effect
VCO control depth	65	–	0	15	No effect
VCF control select	66	–	0	1	No effect
VCF control depth	67	0	0	15	No LFO control of filter
Envelope Generator (EG) 1 – Output volume controller					
Attack	71	4	0	63	Very fast attack, just short of a sharp edge
Decay	72	–	0	63	No effect
Sustain	73	63	0	63	Hold volume at maximum throughout key press
Release	74	55	0	63	Slow release – 10.5 seconds from maximum
Sustain On/Off	75	1	0	1	Include sustain phase
Key follow	76	0	0	63	EG is independent of pitch
Velocity level control	77	0	0	63	EG is independent of keyboard touch
Velocity attack control	78	0	0	63	EG is independent of keyboard touch
Envelope Generator (EG) 2					
Attack	81	0	0	63	Instantaneous attack
Decay	82	55	0	63	Decay over 10.5 seconds from maximum
Sustain	83	0	0	63	Decay to zero
Release	84	55	0	63	Release over 10.5 seconds from maximum, continuing decay
Sustain On/Off	85	0	0	1	No sustain phase
Key Follow	86	0	0	63	EG is independent of pitch
Velocity level control	87	0	0	63	EG is independent of keyboard touch
Velocity attack control	88	0	0	63	EG is independent of keyboard touch

Table 3: Cheetah MS6 settings for Mvt 5, sound AS3

Parameter		Value			Description (of setting used here)
Name	No.	Used	Min.	Max.	
Voltage Controlled Oscillator (VCO) A					
Wave shape	11	0	0	2	Pulse wave
Pulse width	12	8	1	15	50% pulse wave (<i>i.e.</i> , square wave)
Octave	13	1	0	3	Pitch as scored
Coarse tune	14	0	-12	12	Pitch as scored
LFO depth	15	0	0	63	No LFO pitch control
EG Depth	16	0	-63	63	No EG pitch control
PWM depth	17	16	0	63	Slight pulse width modulation
Bend depth	18	0	0	12	No pitch bend
EG select	21	–	1	2	No effect
PWM Select	22	0	0	1	LFO controls pulse width modulation
Bend select	23	–	0	1	No effect
Sync to B	24	0	0	1	No oscillator synchronisation
Voltage Controlled Oscillator (VCO) B					
Wave shape	31	0	0	3	Pulse wave
Pulse width	32	8	1	15	50% pulse wave (<i>i.e.</i> , square wave)
Octave	33	1	0	3	As scored (same as VCO A)
Course tune	34	0	-12	12	Pitch as scored
LFO depth	35	0	0	63	No LFO pitch control
EG depth	36	0	-63	63	No EG pitch control
PWM depth	37	14	0	63	Slight pulse width modulation (same as VCO A)
Bend depth	38	0	0	12	No pitch bend
EG select	41	–	1	2	No effect
PWM select	42	0	0	1	LFO controls pulse width modulation
Bend select	43	–	0	1	No effect
Fine Tune	44	2	-31	31	Very slight detune to introduce frequency beat at about 2Hz
Oscillator Mix & Pulse Width Modulation (PWM)					
VCO A/B mix	45	0	-31	31	Equal mix of VCO A and VCO B
EG depth	46	0	-63	63	No LFO control of mix
EG select	47	–	1	2	No effect
PWM rate	48	23	0	63	Pulse width modulation rate is 0.25Hz
Voltage Controlled Filter (VCF)					
Cutoff frequency	51	65	0	99	Set the base level of the filter quite high (so that a clear “ssss”, as opposed to just “shhh” is audible in the noise
Resonance	52	30	0	63	Enough resonance to hear the filter sweeps clearly – like spooky wind
LFO depth	53	0	0	63	No LFO control of the filter
EG depth	54	-40	-63	63	Inverted EG control of the filter – just enough to close the filter at the start of the note
Pressure depth	55	0	-63	63	No filter control from keyboard pressure
EG select	56	2	1	2	Use EG 2 to control the filter
Key follow	57	–	0	63	Filter is independent of pitch
Low Frequency Oscillator (LFO)					
Wave shape	61	2	0	3	No effect
Delay	62	8	0	63	No effect
Frequency	63	0	0	63	No effect
VCO control select	64	–	0	1	No effect
VCO control depth	65	–	0	15	No effect
VCF control select	66	–	0	1	No effect
VCF control depth	67	0	0	15	No LFO control of filter
Envelope Generator (EG) 1 – Output volume controller					
Attack	71	4	0	63	Very fast attack, just short of a sharp edge
Decay	72	–	0	63	No effect
Sustain	73	63	0	63	Hold volume at maximum throughout key press
Release	74	55	0	63	Slow release – 10.5 seconds from maximum
Sustain On/Off	75	1	0	1	Include sustain phase
Key follow	76	0	0	63	EG is independent of pitch
Velocity level control	77	0	0	63	EG is independent of keyboard touch
Velocity attack control	78	0	0	63	EG is independent of keyboard touch
Envelope Generator (EG) 2					
Attack	81	0	0	63	Instantaneous attack
Decay	82	55	0	63	Decay over 10.5 seconds from maximum
Sustain	83	0	0	63	Decay to zero
Release	84	55	0	63	Release over 10.5 seconds from maximum, continuing decay
Sustain On/Off	85	0	0	1	No sustain phase
Key Follow	86	0	0	63	EG is independent of pitch
Velocity level control	87	0	0	63	EG is independent of keyboard touch
Velocity attack control	88	0	0	63	EG is independent of keyboard touch

Table 4: Yamaha TX81Z settings for Mvt 3, sound DS1

General				
Algorithm	4			
Feedback	7			
Frequency	1.00	1.49	2.00	2.00
Wave	1	1	1	1
Detune	0	0	0	0
Out level	99	99	99	99
Envelope Generators (EGs)				
Attack Rate	10	2	1	31
Decay 1 Rate	1	5	7	6
Decay 1 Level	15	8	10	0
Decay 2 Rate	0	2	5	3
Release Rate	1	1	1	1
EG Shift	off	off	off	off
Low Frequency Oscillator				
Wave	triangle			
Speed	24			
Delay	0			
Pitch depth	12			
Amplitude depth	3			
Sync	on			

All performance parameters and adjustments (Scaling, Sensitivity, Function) are switched off.
The above parameters are explained in detail in the TX81Z manual, available from www.yamaha.co.jp.

Table 5: Yamaha TX81Z settings for Mvt 4, sound DS2

General				
Algorithm	6			
Feedback	4			
Frequency	1.00	1.00	2.00	2.00
Wave	5	2	2	6
Detune	0	0	0	0
Out level	99	99	99	74
Envelope Generators (EGs)				
Attack Rate	28	24	19	8
Decay 1 Rate	8	24	16	8
Decay 1 Level	15	7	15	13
Decay 2 Rate	6	2	4	3
Release Rate	5	9	9	9
EG Shift	off	off	off	off
Low Frequency Oscillator				
Wave	triangle			
Speed	7			
Delay	0			
Pitch depth	0			
Amplitude depth	0			
Sync	on			

All performance parameters and adjustments (Scaling, Sensitivity, Function) are switched off.
The above parameters are explained in detail in the TX81Z manual, available from www.yamaha.co.jp.

Table 6: Yamaha TX81Z settings for Mvt 5, sound DS3

General				
Algorithm	6			
Feedback	5			
Frequency	0.5	1.58	2.5	2
Wave	1	1	1	1
Detune	0	0	0	0
Out level	99	90	85	83
Envelope Generators (EGs)				
Attack Rate	9	11	5	31
Decay 1 Rate	24	14	6	4
Decay 1 Level	15	15	15	14
Decay 2 Rate	0	2	1	3
Release Rate	1	1	1	1
EG Shift	off	off	off	off
Low Frequency Oscillator				
Wave	triangle			
Speed	7			
Delay	0			
Pitch depth	0			
Amplitude depth	0			
Sync	off			

All performance parameters and adjustments (Scaling, Sensitivity, Function) are switched off.
The above parameters are explained in detail in the TX81Z manual, available from www.yamaha.co.jp.

Programme Note

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Duration: 31 minutes

1.

luminous tendril of celestial wish

(whying diminutive bright deathlessness
to these my not themselves believing eyes
adventuring, enormous nowhere from)

querying affirmation; virginal

immediacy of precision: more
and perfectly more most ethereal
silence through twilight's mystery made flesh—

dreamslender exquisite white firstful flame

—new moon! as (by the miracle of your
sweet innocence refuted) clumsy some
dull cowardice called a world vanishes,

teach disappearing also me the keen
illimitable secret of begin

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♩ = 50

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1

Clarinet/Bass 2

Clarinet/Bass 3

Bassoon 1

Bassoon 2

Violin 1a

Violin 1b

Violin 1c

Violin 2a

Violin 2b

Violin 2c

Viola a

Viola b

Cello a

Cello b

Double Bass a

Double Bass b

French Horn 1&2

French Horn 3&4

Trumpet 1-3

Trombone 1

Bass Trombone 2

Orchestral chimes

Suspended cymbal

Tam tam

Timpani

Harp

KB2: Celeste

Counter tenors

mp

p

mf

A

8

Fl. 1

Fl. 2

Ob. 1

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Orch. ch.
Sus. cym.
Tam tam

KB1: Clst.

Ctnrs

soft beaters throughout

mp

mp

mp

lu min ous ten - dril of ce -

13

Fl. 1

Fl. 2

Ob. 1

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Dbl. Bass a

Dbl. Bass b

Hn 1&2

Orch. ch.
Sus. cym.
Tam tam

Hp

KB1: Clst.

Ctnrs

mp

mp

p

pp

pp

mp

controlled glissando; allow to ring

mf

lest - ial - wi - sh

17

Fl. 1

Fl. 2

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Dbl. Bass a

Dbl. Bass b

Hn 1&2

KB1: Clst.

Ctnrs

(why - ing dim - in - u - tive bright death - less - ness to these my not them - selves be - liev - ing

mp

p

mp

p

mp

mf

legato

21

Cl. 1

Cl./Bass 2

Cl./Bass 3

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Vc b

Dbl. Bass a

Dbl. Bass b

Hn 1&2

Orch. ch.
Sus. cym.
Tam tam

Hp

KB1: Clst.

Ctnrs

eyes

mp

p

mp

pp

mp

controlled glissando; allow to ring

mf

26 (8)

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Vc a

Vc b

Dbl. Bass a

Dbl. Bass b

Orch. ch.
Sus. cym.
Tam tam

Hp

KB1: Clst.

Ctnrs

ad - vent - ur - ing e - nor - mous no - where from)

32 B

Fl. 1

Fl. 2

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Vla a

Vc a

Vc b

Dbl. Bass a

Dbl. Bass b

Hn 1&2

Orch. ch.
Sus. cym.
Tam tam

Ctnrs

quer - y - ing, af - firm - a - tion; vir - gin - al im - med - i - a - cy of pre

\equiv [illegible]

C

45

Cl. 1

Cl./Bass 2

Cl./Bass 3

Vla a

Dbl. Bass a

Hn 1&2

Hn 3&4

Orch. ch.
Sus. cym.
Tam tam

Ctnrs

p dream - slend - er ex - quis - ite white first - ful



52

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl./Bass 2

Cl./Bass 3

Bsn/Contra 1

Bsn/Contra 2

Vla a

Vla b

Dbl. Bass a

Dbl. Bass b

Hn 1&2

Hn 3&4

Ctnrs

flame

mp new moon!

mp as

59 (81)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn/Contra 1

Bsn/Contra 2

Vla a

Vla b

Vc a

Vc b

Dbl. Bass a

Dbl. Bass b

Hn 1&2

Hn 3&4

Tpt 1-3

Trm. 1

Trm./Bass 2

Timp.

Ctnrs

(by the mir-a cle_ of your sweet in-no cence re - fut - ed)_ clum - sy some dull cow - ard - ice called a

65

D

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl./Bass 2

Cl./Bass 3

Bsn/Contra 1

Bsn/Contra 2

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Vc a

Vc b

Dbl. Bass a

Dbl. Bass b

Hn 1&2

Hn 3&4

Tpt 1-3

Trm. 1

Trm./Bass 2

Orch. ch.

Sus. cym.

Tam tam

Timp.

KB1: Clst.

Ctrrs

world van-ish-es—

73

Fl. 1

Fl. 2

Ob. 1

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Orch. ch.
Sus. cym.
Tam tam

KB1: Clst.

Ctnrs

mp

mp

mp

mf

mp

teach

dis - ap - pear - ing al -

This musical score page contains the following components:

- Vocal Parts:**
 - Soprano (Soprano): Lyrics include "so me", "the keen", and "il - lim - it - a - ble".
 - Tenor (Tenor): Lyrics include "so me", "the keen", and "il - lim - it - a - ble".
 - Bass (Bass): Lyrics include "so me", "the keen", and "il - lim - it - a - ble".
- Orchestral Instruments:**
 - Flutes (Fl. 1, Fl. 2)
 - Oboes (Ob. 1, Ob. 2)
 - Violins (Vln 1a, Vln 1b, Vln 1c, Vln 2a, Vln 2b, Vln 2c)
 - Double Basses (Dbl. Bass a, Dbl. Bass b)
 - Horns (Hn 1&2, Hn 3&4)
 - Trumpets (Tpt 1-3)
 - Orchestra Chimes, Suspended Cymbal, Tam-tam (Orch. ch., Sus. cym., Tam tam)
 - Kobza or Clarinete (KB1: Clst.)
 - Cornets (Ctnrs)
- Musical Notation:** The score includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like *mp*, *p*, *mf*, and *poco*.

[illegible]

2.

maggie and milly and molly and may
went down to the beach(to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles,and

milly befriended a stranded star
whose rays five languid fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles:and

may came home with a smooth round stone
as small as a world and as large as alone.

For whatever we lose(like a you or a me)
it's always ourselves we find in the sea

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♩ = 100 *Archly. Quaver (eighth-note) pulse is constant.*

Flute 1

Flute 2

Clarinet 1

Clarinet/Bass Clarinet 2

Clarinet/Bass Clarinet 3

Bassoon/Contrabassoon 1

Bassoon/Contrabassoon 2

Violin 1a

Violin 1b

Violin 1c

Violin 2a

Violin 2b

Violin 2c

Cello a

Cello b

Double Bass a

Double Bass b

Horns 1&2

Trumpets 1-3

Trombones 1 & 2

Tuba

Block
Maraca
Snare Drum

Glockenspiel

Marimba a

Marimba b

KB1: Piano

KB1: Analogue
Synthesiser

KB2: Piano

Countertenors

mf *and molly*
and milly *and may*
magg ie *went down to the beach* *(to*

[illegible]

F

17

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Vc a

Vc b

Tpt

Tbn. 2

Tuba

Perc.

Glock.

Mb. a

Mb. b

KB1: Pno

KB2: Pno

Ctnrs

rays. live lang uid fing ers were; indignant f and

22

Bsn/Cbsn 1

Bsn/Cbsn 2

Tpt

Tbn. 2

Tuba

Perc.

Mb. a

Mb. b

KB1: Pno

KB1: An. Syn.

KB2: Pno

Ctnrs

moll - y was chased by a horr - i - ble thing which raced side - ways while

25

Fl. 1

Fl. 2

Bsn/Cbsn 1

Bsn/Cbsn 2

Tbn. 2

Tuba

Perc.

Mb. a

Mb. b

KB1: Pno

KB1: An. Syn.

KB2: Pno

Ctnrs

blow - ing bubb - les: *mf* and *mp* may came home with a

28

Fl. 1

Fl. 2

Cl. 1

Cl/Bass 2

Bsn/Cbsn 1

Bsn/Cbsn 2

Tuba

Ctnrs

smooth round stone as small as a world and as large

128
* Trombones and bassoons should shift-breath here, at a rate to suit the performers; the resulting gaps should be as unobtrusive as possible. The trombones should tune their flat B flat to the 7th harmonic of the low C (double bass b).

33

non rall. non rall.

G

FL 1

FL 2

CL 1

CL/Bass 2

Bsn/Cbsn 1

Bsn/Cbsn 2

Vc a

Vc b

Cb. a

Cb. b

Tbn. 2

Tuba

Perc.

Ctrns

as a - lone.

43

CL 1

Bsn/Cbsn 1

Bsn/Cbsn 2

Vln 1a

Vln 1b

Vln 1c

Vc a

Vc b

Cb. a

Cb. b

Hn 1&2

Tpt

Tbn. 2

Ctrns

For what - ev - er we lose

mf (like a you

mf or a me)

53 *non rall.*

CL. I

Bsn/Cbsn 1

Bsn/Cbsn 2

Vln Ia

Vln Ib

Vln Ic

Vc a

Vc b

Cb. a

Cb. b

Hn 1&2

Tbn. 2

Ctrns

mf it's al - ways our - selves we find in the sea

p

mf

espressivo

60 *pp*

CL. I

Bsn/Cbsn 1

Bsn/Cbsn 2

Vln Ia

Vln Ib

Vln Ic

Vc a

Vc b

Cb. a

Cb. b

Hn 1&2

Tbn. 2

pp

3.

from spiralling ecstatically this

proud nowhere of earth's most prodigious night
 blossoms a newborn babe: around him, eyes
 —gifted with every keener appetite
 than mere unmiracle can quite appease—
 humbly in their imagined bodies kneel
 (over time space doom dream while floats the whole

perhapsless mystery of paradise)

mind without soul may blast some universe
 to might have been, and stop ten thousand stars
 but not one heartbeat of this child; nor shall
 even prevail a million questionings
 against the silence of his mother's smile

—whose only secret all creation sings

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* The percussion part is scored for (top to bottom) Suspended Cymbal, Snare Drum, Bass Drum, Tam Tam and Tubular Bell tuned to middle D.

rapt, reverent from spi - ral ling. ec -

12 (8)

Vln 1a *pp* *p* *pp*

Vln 1b *pp* *p* *pp*

Vln 1c *p* *pp* *p*

Vln 2a *p* *p*

Vln 2b *p*

Vln 2c *p*

Vc. a

Vc. b

Cb. a

Cb. b

KB2: FM *mp* *mp*

Ctnrs *mp* *mp*

stat - ic - al - ly this proud no - where of earth's most pro - dig - ious night



21 (8)

Vln 1a *p* *pp* *p* *pp* *p*

Vln 1b *p* *pp* *p*

Vln 1c *pp* *p*

Vln 2a *p* *pp* *p*

Vln 2b *pp* *p*

Vln 2c *pp* *pp*

Vla a *mp* (sempre *mp*)

Vla b *mp* (sempre *mp*)

Vc. a *mp* (sempre *mp*)

Vc. b *mp* (sempre *mp*)

Cb. a *mp*

Cb. b *mp*

Hn 1&2 *mp*

Hn 3&4 *mp*

KB1: ASynth *mf*

KB2: FM

Ctnrs *mf* *f*

bloss - oms a new born babe

H

31

Fl. 1

pp

p

Fl. 2

p

Ob. 1

Oboe

p

Ob. 2

Oboe

p

Cl.

p

Cl./Bass 2

Bass

p

Cl./Bass 3

Bass

p

Bsn./Contra 1

Contrabassoon

mp

Bsn./Contra 2

Contrabassoon

mp

Vln 2a

<mf>

simile throughout section

Vln 2b

<mf>

simile throughout section

Vln 2c

<mf>

simile throughout section

Vla a

<mf>

simile throughout section

Vla b

<mf>

simile throughout section

Vc. a

<mf>

simile throughout section

Vc. b

<mf>

simile throughout section

Cb. a

<mf>

simile throughout section

Cb. b

<mf>

simile throughout section

KB1: Pno

f

KB1: ASynth

KB2: Pno

f

Ctnrs

mf a - round him - eyes.

[illegible]

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Cl./Bass 2

Cl./Bass 3

Bsn./Contra 1

Bsn./Contra 2

Vln 2a

Vln 2b

Vln 2c

Vla a

Vla b

Vc. a

Vc. b

Cb. a

Cb. b

Hn 1&2

Hn 3&4

KB1: Pno

KB2: Pno

Curs.

er - up - pet - ite

can

quite a

pease-

er - up - pet - ite

than mere

un - mir - a - cle

can

quite a

pease-

[illegible]

60 **I**

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. *mp*

CL/Bass 2 *mp*

CL/Bass 3 *mp*

Bsn./Contra 1 *f*

Bsn./Contra 2 *f*

Vln 2a *p*

Vln 2b *p*

Vln 2c *p*

Vla a *pp* *p*

Vla b *pp* *p*

Vc. a *pp* *p*

Vc. b *pp* *p*

Cb. a *ff*

Cb. b *ff*

Hn 1&2 *mp* *pp* *p* *pp*

Hn 3&4 *mp* *pp* *p* *pp*

Tpts *mp* *pp* *p*

Tbn 1&2 *mp* *p*

Tuba *mp* *mp*

Perc. *mf* *f* *mp*

Tp. *f*

Hp. *mf*

KB1: Pno *mf*

KB1: ASynth *mf*

KB2: Pno *mf*

KB2: FM *mf*

Ctrns *mf* (uv - er time space_ doom dream

76

Cl.

Cl./Bass 2

Cl./Bass 3

Vln 2a

Vln 2b

Vln 2c

Vla a

Vc. a

Vc. b

Cb. a

Cb. b

Tbn 1&2

Tuba

Perc.

Hp.

KB1: Pno

KB1: ASynth

KB2: Pno

Ctnrs

mf while floats the whole per - haps - less myst - er - y of pa - ra - dise)



90

J

Cb. a

Cb. b

Tpts

Perc.

Tp.

KB1: ASynth

KB2: FM

ff allow to ring

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Cl./Bass 2

Cl./Bass 3

Bsn./Contra 1

Bsn./Contra 2

Vla a

Vla b

Vc. a

Vc. b

Cb. a

Cb. b

Hn 1&2

Hn 3&4

Tpts

Tbn 1&2

Tuba

Perc.

Tr.

Mar. a

Mar. b

KB1: Pno

KB2: Pno

KB2: FM

Ctrns

may - blest - some - one - i - vorse

ff to might have been

124 L *Bassoon*

Bsn./Contra 1 *mf*

Bsn./Contra 2 *p*

Vln 1a *p* *pp* *p*

Vln 1b *p* *pp* *p*

Vln 1c *p* *pp*

Vln 2a *p* *pp* *p*

Vln 2b *p* *pp*

Vln 2c *p* *pp*

Vla a *p*

Vc. a *p* *p*

Vc. b *p* *p*

Cb. b *mp*

Perc. *mp* *p*

Ctnrs *mp* *but* *not* *one* *heart* *beat*

131

Bsn./Contra 1 *p*

Bsn./Contra 2

Vln 1a *pp* *p* *pp*

Vln 1b *pp* *p*

Vln 1c *p* *pp*

Vln 2a *p* *pp*

Vln 2b *p*

Vln 2c *p*

Vc. b *p*

Cb. a *mp*

Cb. b

Hn 1&2

Perc.

KB2: FM *mp*

Ctnrs *of* *this* *child* *mf* *nor* *shall*

137

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Cl./Bass 2

Cl./Bass 3

Bsn./Contra 1

Bsn./Contra 2

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Vc. a

Vc. b

Cb. a

Cb. b

Hn 1&2

Hn 3&4

Ctnrs

p

pp

mf

mp

Cor

ev - en pre - vail

a mil lion quest - ion - ings

a - gainst the sil - ence of his mo - ther's

149

M

Fl. 2

Ob. 1

Ob. 2

Cl.

Cl./Bass 2

Cl./Bass 3

Bsn./Contra 1

Bsn./Contra 2

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Hn 1&2

Hn 3&4

Perc.

Ctnrs

smile

mp whose on ly sec ret all.

159

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

Cl./Bass 2

Cl./Bass 3

Bsn./Contra 1

Bsn./Contra 2

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Perc.

KBII: ASynth

Ctrns

p

pp

mp

mf

f

4.

Me up at does

out of the floor
quietly Stare

a poisoned mouse

still who alive

is asking What
have i done that

You wouldn't have

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$\text{♩} = 70$

Cor anglais 1

Cor anglais 2

Clarinet 1

Bass Clarinet 2

Bass Clarinet 3

Bassoon 1

Bassoon 2

Violin 2a

Violin 2b

Violin 2c

Viola a

Viola b

Cello a

Cello b

Double Bass a

Double Bass b

Horns 1&2

Horns 3&4

Maraca

Tam tam

Timpani

KB1: Celeste

KB2: FM Synthesiser

Harp

Countertenors

mp Me up at does out of the floor

9

Bassoon 1 *p*

Bassoon 2 *p*

Timpani *mf*

KB1: Celeste *mf*

KB2: FM Synth

Ctnrs

qui - et - ly Stare

16

N

Violin 2a *pizz. leggiero* *mf*

Violin 2b *pizz. leggiero* *mf*

Violin 2c *pizz. leggiero* *mf*

KB1: Celeste

Hp. *leggiero* *mf*

20

O

Cor 1 *pp* *mf* *pp* *mf*

Cor 2 *pp* *mf* *pp* *mf*

Clarinet 1 *pp* *mf* *pp* *mf*

Bass Clarinet 2 *pp* *mf* *pp* *mf*

Bassoon 1 *mp* *mp* *mf* *mp* *mf*

Bassoon 2 *mp* *mp* *mf* *mp* *mf*

Maraca

Tam tam

KB1: Celeste *mf*

KB2: FM Synth *mf*

Ctnrs *mf* a poi soned mouse

This musical score is for the song "The Rose Tree" and features a large woodwind section. The instruments listed on the left are:

- Cor 1
- Cor 2
- Clarinet 1
- Bass Clarinet 2
- Bass Clarinet 3
- Bassoon 1
- Bassoon 2
- Horns 3&4
- Maraca
- Tam tam
- KB1: Celeste
- KB2: FM Synth
- Ctnrs

The score is divided into measures, with a measure number "23" at the top left. The woodwind instruments (Cor 1, Cor 2, Clarinet 1, Bass Clarinet 2, Bass Clarinet 3, Bassoon 1, Bassoon 2, and Horns 3&4) play a melodic line starting in measure 23, marked with dynamics *pp* and *mp*. The Maraca and Tam tam play a rhythmic pattern marked *mf*. The KB1: Celeste and KB2: FM Synth play a melodic line marked *mf*. The Ctnrs play a melodic line marked *mf*. The lyrics "still who a live" are written below the Ctnrs staff.

The musical score for 'The Rose Tree' by Benjamin Britten is presented in a standard orchestral format. The score includes parts for the following instruments and vocal soloists:

- Cor 1** (Cor Anglais 1)
- Cor 2** (Cor Anglais 2)
- Bass Clarinet 2**
- Viola a**
- Viola b**
- Cello a**
- Cello b**
- Horns 1&2**
- Horns 3&4**
- Maraca**
- Tatu tatu**
- Timpani**
- Cms.** (Cymbals)

The score is written in 3/4 time and features a variety of dynamics and articulations. The vocal soloists (Soprano, Alto, Tenor, and Bass) are shown with their respective parts, including lyrics. The orchestral parts are written in standard notation, with some instruments (like the Maraca and Tatu tatu) having simplified notation. The score includes a variety of dynamics (pp, mp, mf, f) and articulations (accents, slurs, etc.).

39

Cor 1

Cor 2

Clarinet 1

Bass Clarinet 2

Bassoon 1

Bassoon 2

Viola b

Double Bass a

Double Bass b

Horns 1&2

Horns 3&4

KB1: Celeste

Ctnrs

mf that You

45

Cor 1

Cor 2

Clarinet 1

Bass Clarinet 2

Bassoon 1

Bassoon 2

Viola b

Double Bass a

Double Bass b

Horns 1&2

Horns 3&4

Ctnrs

mf would n't have

53

Viola b

KB1: Celeste

p

5.

somewhere i have never travelled, gladly beyond
 any experience, your eyes have their silence:
 in your most frail gesture are things which enclose me,
 or which i cannot touch because they are too near

your slightest look easily will unfold me
 though i have closed myself as fingers,
 you open always petal by petal myself as Spring opens
 (touching skilfully, mysteriously) her first rose

or if your wish be to close me, i and
 my life will shut very beautifully, suddenly,
 as when the heart of this flower imagines
 the snow carefully everywhere descending;

nothing which we are to perceive in this world equals
 the power of your intense fragility: whose texture
 compels me with the colour of its countries,
 rendering death and forever with each breathing

(i do not know what it is about you that closes
 and opens; only something in me understands
 the voice of your eyes is deeper than all roses)
 nobody, not even the rain, has such small hands

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♩ = 50 delicate, rapt

Flute 1

Flute 2

Oboe/Cor anglais 1

Oboe/Cor anglais 2

Clarinet 1

Clarinet/Bass Clarinet 2

Clarinet/Bass Clarinet 3

Bassoon 1

Bassoon 2

Violin 1a

Violin 1b

Violin 1c

Violin 2a

Violin 2b

Violin 2c

Viola a

Viola b

Cello a

Cello b

Double Bass a

Double Bass b

Horns 1&2

Horns 3&4

Trumpets

Orchestral Chimes

Suspended Cymbal

Tam Tam

Glockenspiel

Marimba a

Marimba b

Harp

KB1: Piano

KB1: Analogue Synthesiser

KB2: Celeste

KB2: Piano

KB2: FM Synthesiser

Countertenors

[illegible]

13

Cl. 1

Cl./Bass 2

Cl./Bass 3

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Hn 1&2

Hn 3&4

Hp

KB1: ASynth

21 Q

FL 1

FL 2

CL 1

CL/Bass 2

CL/Bass 3

Vln 1a

Vln 2a

Vln 2b

Vla a

Vla b

Hp

KB1: ASynth

Ctnrs

p

p

p

p

p

p

mp

some - where i have ne - ver trav - elled.



26

Vla a

Vla b

Vc a

Vc b

Glock.

Hp

KB1: ASynth

KB2: Pf.

Ctnrs

pp

p

mp

mp

glad - ly bey - ond an - y ex - per - i -

31

Cl. 1

Cl/Bass 2

Cl/Bass 3

Vla a

Vla b

Vc a

Vc b

Hn 1&2

Hn 3&4

Hp

KB1: ASynth

Ctnrs

ence,

your eyes have their si - lence:

mp *pochiss.* *mp*

p *pp* *p*

37

Vc a

Vc b

Mb. a

Mb. b

Hp

KB1: Pf.

KB1: ASynth

KB2: Pf.

Ctnrs

mp in your... most frail. gest - ure are things which en - close me.

p *pp* *p*

43

Cl. 1

Cl./Bass 2

Cl./Bass 3

Vla a

Vla b

Vc a

Vc b

Mb. a

Mb. b

KB1: Pf.

KB1: ASynth

KB2: Pf.

Ctnrs

mp or which i can - not touch be - cause they are too near

47

Fl. 1

Fl. 2

Vln 2a

Vln 2b

Vln 2c

Vla a

Vla b

Vc a

Vc b

Cb a

Cb b

Hn 1&2

Hn 3&4

Tpt 1-3

p con sord.

Mb. a

Mb. b

KB1: Pf.

KB1: ASynth

KB2: Pf.

Ctnrs

56

S

Fl. 2

Ob./Cor 1

Ob./Cor 2

Cl./Bass 2

Cl./Bass 3

Vln 1a

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Cb a

Cb b

Hn 1&2

Hn 3&4

Orch. chimes
Susp. cym.
Tam tam

Glock.

Mb. a

Mb. b

KB1: ASynth

KB2: Cel.

KB2: FM Synth

Ctnrs

self as fing - ers, mp you op - en al - ways pe - tal by pe - tal my self mf

[illegible]

69

Ob./Cor 1

Cl. 1

Cl./Bass 2

Cl./Bass 3

Vla a

Vla b

Vc a

Vc b

Cb a

Cb b

Hp

KB2: FM Synth

Cor

p

B♭ Clarinet

mp

p

87 V

FL 1

FL 2

Ob./Cor 1

Ob./Cor 2

Cl/Bass 3

Vla a

Vla b

Vc a

Vc b

Cb a

Cb b

Hn 1&2

Hn 3&4

Tpt 1-3

Mb. a

Mb. b

Hp

KB1: ASynth

Ctnrs

ev'r-y-where *de - scend - ing;*

mp *p* *pp* *mf* *mp* *p* *sempre p*



94

FL 1

FL 2

Hp

KB1: ASynth

Ctnrs

no- thing *which* *we are to per - ceive* *in this world* *equ - als the pow - er* *of your in -*

mp *p* *3* *3* *3* *3*

99

Fl. 1 *p*

Fl. 2 *p*

Ob./Cor 1 *(Cor)* *p*

Ob./Cor 2 *(Cor)* *p*

Cl. 1 *p*

Cl./Bass 2 *p*

Vla a *p*

Vla b *p*

Vc a *p*

Vc b *p*

Hn 1&2 *p*

Hn 3&4 *p*

Hp

KB1: ASynth

Ctnrs *mp* tense frag i - li - ty whose text - ure com - pells me with the col - our of its *mf*

104

Fl. 1 *p*

Fl. 2 *p*

Ob./Cor 1 *p*

Ob./Cor 2 *p*

Cl. 1 *p*

Cl./Bass 2 *p*

Cl./Bass 3 *p*

Vla a *p*

Vla b *p*

Vc a *p*

Hn 1&2 *p*

Hn 3&4 *p*

Tpt 1-3 *p*

KB2: FM Synth *pp*

Ctnrs *p* count ries ren - der - ing death and for - ev - er with each breath - ing

109

W

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Vla b

Vc a

Cb a

Cb b

KB1: ASynth

mp

p

8va

116

Cl. 1

Cl./Bass 2

Cl./Bass 3

Vln 1b

Vln 1c

Vln 2a

Vln 2b

Vln 2c

Vla a

Vla b

Vc a

Cb a

Cb b

Hn 1&2

Hn 3&4

Tpt 1-3

Glock.

KB1: ASynth

KB2: FM Synth

Ctns

mp (i do not know what it is a - about you that clos - es and o - pens;

122

Fl. 1

Fl. 2

Ob./Cor 1

Ob./Cor 2

Cl. 1

Cl./Bass 2

Cl./Bass 3

Vln 1a

Vln 1b

Vln 1c

Vln 2b

Vln 2c

Vla a

Vla b

Cb a

Cb b

Hn 1&2

Hn 3&4

Glock.

KB1: ASynth

KB2: Cel.

Ctnrs

p

pp

(Cor)

p

pp

p

p

p

p

p

p

p

mp

mp

p

pp

mp

p

mp

mf

poco

on - ly

some - thing - in me

un - der stands

the voice

of your eyes

127

X

Fl. 1

p *(p)* *(p)*

Fl. 2

p

Ob./Cor 1

p *(p)* *(p)*

Ob./Cor 2

p *(p)* *(p)*

Bsn 1

p *(p)* *(p)*

Bsn 2

p *(p)* *(p)*

Vln 1a

(8)

Vln 1c

pp

Vln 2c

Vc a

p *(p)* *(p)*

Vc b

p *(p)* *(p)*

Cb a

Cb b

p

Hn 1&2

Hn 3&4

Orch. chimes
Susp. cym.
Tam tam

mp *p*

Glock.

mp *pp*

KB2: Cel.

pp

Ctnrs

is deep - er *mp* than all *mf* ros - es *mp*

132

Cl. 1

Cl./Bass 2

Cl./Bass 3

Vln 1a

Vln 1c

Vc b

Cb a

Cb b

Tpt 1-3

Orch. chimes
Susp. cym.
Tam tam

Glock.

KB1: ASynth

KB2: Cel.

Ctnrs

no - bo - dy — not ev - en the rain — has such small hands —

pp

pp

pp

p

con sord.

pp

pp

p

pp

mp

mp

mp